2: Lorimer T-3 (1920-4; 1934-5) 1939 AV7 Burushō AV7

Chapter 14

FIRST WALKS ABROAD

THE very day after our arrival we went out for a stroll to take stock of our immediate surroundings. Along the Dála, the little stream which ran in front of our house, there is a tiny foot-path, just wide enough for one. On our right was the channel in its carefully made bed with a stone revetting wall above it holding up the field above; on our left a fine hedge of quick-thorn to keep passing beasts from jumping into the field 4 or 5 feet below. We could hear a merry sound of drums and pipes coming from somewhere downhill, and asked what was on. It seemed that just before we arrived the first barley-cutting had been celebrated with various ceremonies, which we could only hope to see in detail next year, and some of the jollification was still being kept up. Qudrat Ullah was with us, and a "levy." I must explain the levies. In most villages Government chooses, no doubt on the Mir's advice, one or two of the most respected peasant-farmers who are not head-men or officials of the Mir himself, and pays them a small (very small) monthly wage so that they may be ready to do any little Government jobs that are wanted. There are three in Aliábád, which is relatively a large place with about two hundred scattered houses, and the Political Agent had kindly instructed them that one of their jobs was to be useful to us. I may as well at once introduce the two first: Kalbi is a fine upstanding man, rather darker in colour than the average; and Hurmat, a younger, very cheery fellow with dashing mous-taches. They are both intelligent and extremely friendly and eager to help. We didn't see why they should waste time on us for nothing, so David at once agreed with them that he

2: Lorimer T-3 (1920-4; 1934-5) 1939 AV7 Burusho AV7

would lead us home. A happy man he looked, though he told us that his back ached nowadays at work with lathe or plough, as it never used to do, and perhaps we had English medicines that would meet the case. We could only offer the sad tidings that we too, when we walked or rode or worked, were subject to fatigue and aches undreamt of in younger days, and that even in England the doctors knew no medicines to defeat on-coming age. This, oddly, seemed to comfort him a lot: "We're all ageing together then," he said, and we all three laughed a vain defiance at the years, "and we old ones have more skill and experience than the others, haven't we?"

Apart from their never-ending spinning the women have many valuable crafts, though they are less spectacular than the men's. They all bake a large variety of bread and scones from their blent flour—not only grains being pressed into the service, but pounded mulberries, walnuts, peas and beans, and semi-wild berries—and when *maltash* is available they make cakes and pastries of a dozen kinds. The vegetable patches are in their care, and amongst their many greens, their gourds, cucumbers and marrows, they tend a lot of plants whose seeds or leaves or flowers are valued as flavourings, and grow a little flax and mustard to supplement their apricot oil. In spring their plots are lit with the large blossoms of many-coloured poppies, whose seeds are not wasted on opium but scattered into the vegetable pot. They also grow small quantities of maize as a vegetable, but they do not consider it profitable as a major crop. The kinder-hearted find a corner for tobacco for the men's pipes, which circulate of an evening in the shade when the day's work is done and someone tinkles a zither or tootles on a flute. These instruments are home-made like everything else, and are often very beautifully finished; we were neither of us qualified to judge of the music the players conjured up. To our unskilled ears it sounded amateurish, but eminently cheerful and pleasing. Serious music of drum and pipe and kettledrum is the monopoly of the Béricho. When the women weed their crops they sort out the dandelion, stitchwort, and sorrel for their own brews before throwing the residue to the cow. And they have a varied repertoire of berries, roots,

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252 God, the Merciful, the Compassionate—then they let the blood drain out, washed the neck carefully, and got busy with the skinning. Kalbi is a clever, neat-fingered fellow, as indeed all Hunzukuts seem to be, and in ten minutes had coaxed the skin off whole (without slitting it down the tummy) as easily as you peel off a pair of silk stockings. There were only the 415 holes at the neck and at the four "elbows" and a little slit at the tail, so that with a stitch at the tail and four ties at the legs the skin would serve as a water bucket or a bag for flour.

252 He then hung up the carcase and cleaned it—a wonderfully unmessy business—while we noted down all the words for its various innards. It would have been much more instructive and enlightening if either of us had ever seen a sheep killed at home or had known the English words for all the curious things it has inside it. There was not, even round the kidneys, one ounce of fat.

465 As usual out here, you do not pay a person in cash for performing a service of this kind; there is some recognized perquisite. In this case Kalbi considered that he would be handsomely remunerated if he might have the guts. We did not covet them ourselves, and gladly acquiesced. They are much • [534] valued. They will give you strings for your zither (many people, including Kalbi, make beautiful zithers for themselves), and for your bow; they serve as thread to sew your long boots and your skin sack, and you put them to a hundred other uses. Others of our retainers laid claim to the wool, the skin, and various other items. Later Kalbi gave us a demonstration of skin-curing and -kneading.

291 The long native boots are extremely comfortable-looking, [281] like long-legged moccasins, and their construction is an elaborate art. Ibex skins are preferred, but ibex have nearly been killed off and other leather has to be substituted. The soles may be made of cow-hide. Boots are precious things, so however cold it is you take them off when you come to a very rough piece of ground or want to walk through water. At best the unlined boot is not over-warm, and really luxurious people wear woollen socks or stockings inside if they have them. The women can knit excellently well, but it is very rare for anyone

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000 with. They are the greatest possible contrast to the alert, intelligent Burusho: possibly there is more than sugar in a diet of apricots!

132 Quite suddenly after the first lovely rush of water the
312 channels went silent again. Not that they were ice-bound, but it seems that the first warmth of the year melts all the recently fallen snow off the top, which gives you your first rush. After that comes a pause before the sun has gathered heat enough to melt the older, hardened snow and make an impression on the glaciers. This arrangement of Nature's suits the peasants well.. The first rush waters their new planted barley and springing wheat; the pause gives them time to clear out all the silt and sand that is cluttering up their channels, and to repair the walls. They find the silt a useful top-dressing for their fields. All the menfolk worked hard to get their irrigation works into trim before the real water flow began. Meantime all the *pferis* near us were empty, and poor Sagi had to go a mile or more to draw water for baths and washing up, in addition to his usual pilgrimage for our drinking water. So we installed an assistant for him.

524 Among the enlivening sounds of these early Spring days was
534 the tootle-tootle of boys' whistles. At a certain moment when they consider the degree of sap flowing in the willows is right for their purpose, they cut themselves sections of various lengths. With great ingenuity they coax off the bark in great flute-like pipes and make an extraordinary variety of whistles with many notes. The deepest notes are achieved by inserting a finer pipe into a larger one, and thus providing a lining to the latter as it were. The same procedure that yields a whistle will also supply a squirt, a pop-gun, or a pea-shooter, and these various toys diversify the day.

262 Despite the pleasure which water, work, and sunlight bring, the season of Spring awakes no poet's raptures in the Hunza heart. "Starvation Springtime" would have given Keats an odd title for an Ode. Many weeks before the new barley was ripe for cutting every household round us had already run out of every sort of flour, many also out of potatoes and apricots.

3: Lorimer L-3 (1920-4; 1934-5) 1935 AV7 Burusho AVT

439 shares, sickles, shovel-blades, axes, adze-heads and cooking-pots. A few aluminium vessels may now be seen in the hands of the peasants. Any iron work done locally is done by the Bëricho (sg. Bërits; b'e-ri-čo, b'e-ri-ts), corresponding to the Doms of Gilgit, who provide the musicians and metal-workers of the community and are regarded as at the bottom of the social scale. They are probably, as elsewhere, of foreign (Indian?) origin. Carpentry, formerly also [335] within the sphere of the Bericho, is now generally practised by individual Burusho.

Cotton cloth, now used by practically the whole population of both sexes for shirts and trousers, is imported. Some foreign shoes and sandals may also be seen. All the sugar and most of the salt used are also imported. Both are in demand and the import apparently does not satisfy the public desire, the cost being no doubt the obstacle.

463 Tailors and washermen form no part of the indigenous social scheme, but nowadays one or two men can be found who have some skill in these crafts acquired abroad.

Arts.

531 I have seen very little of decoration or ornamentation in any medium, nor any aesthetic production which could be classified under the heading of the plastic arts. Embroidery until very recently was practised only in the harems of the élite. The ordinary women who are free to pursue, in the open and unveiled, their domestic functions and many kinds of agricultural work, are sufficiently occupied to feel little urge to concern themselves with such elegant triflings, but the girls and young women, before and after marriage, embroider caps for themselves with taste and skill.

Occasional specimens of wood-carving are to be seen, chiefly in the derelict masjids.

535 563 534 Of the other arts, dancing is a traditional and living institution, and is still practised on ceremonial occasions by even the highest ranks of society. The accompanying music is, however, supplied by the despised Bëricho. Occasionally the notes of a flute in the hands of an amateur is heard and the sitār is known.

4: Lorimer L-3 (1920-4; 1934-5) 1935 AV7 Burusho AV7

ro·m dawasača·n. Ho Tham kɛ merakar du·šai.i. Walti girame gəro·ni uyo·n jat'aqər duwašača·n. Duw'ašan tsir numan qadi·me (*or*, yərum) Thamutsum tsirtse gərin' ɛča·n. Tərin' Šeniskulo ɛča·n.

Hikume yər di.'ušə·n da hikume du·mərča·n. Te.i ɛčume jig'a du·n' yərin' ɛča·n. Thamu.ɛ yərin' tsirtse ɛ·čume faš man'umər ho Bapo·ɛ Dani e·yərča·n. 'E·yərumər Tərakutsan uyər numa girašai.i. Ho Diramatine gəro·nomuts in'ɛ ka giraš'a·n. Du·n' niki·rat Thamər ju n'etan huru·ša·n. Da (gəro·ni.ɛ ka) Hurukuts girašə·n, da Bəro·n' girašə·n, da Bərataliŋ giraš'a·n.

Tai.i mai.ime šə·m xa tam'aša ɛča·n. Ho šə·m manu·mər gər'o·ni u·i u·imo gərə hə·lər gəro·ni hile·s yakalatum turma altan ya miši·ndo, ničə·n. Ho hə·lər gəro·ni gi·mər nutsan han but'əran kaš ɛča·n. U·lo hə·lər nu·n gəro·ni n'uručan dun' yərin' 'ɛča·n. Ho šapik uya·rɛ o·šə·n. Šapik ši·mər axo·nɛ (*or*, xali·fa) hile·s kɛ das'inmo nika ɛtasər xutba yatai.i bai.i.

Da hir yakalum hin, dasin muyakalum hin ja·man sinḍ'abal do.ičə·n. U·'ɛr "wakil" kɛ se.ibə·n. Xutba nuq'atan ma·r (*or*, mahr) nɛ·skərts tso·r gəro·nimutsum axo·nɛ tal'a doy'arušai.i: "Kinɛ hirər u·n' riz'a?" nusɛn. Tala, "Jɛ riza," se.ibo. Da gəro·nitsum doyarušai.i. I·nɛ

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2 *tsir numan* — glossed "forming a circle with the tribespeople round about", but *tsir* actually only means a 'line', or 'row'

3 *Šeniskulo* — 'in the Shina language'. When songs are required on ceremonial occasions recourse always seems to be had to Shina.

Bitans also, I think, use Shina. There is very little Burushaski verse; at any rate I was able to get hold of very little.

4 *dumərčan* — glossed "take from them", "take up and repeat song". For a few other examples of this special use of *dumərAs* v. Vocab. s. v. *d°-mərAs* The first party are the *Diramitiŋ* and *BərAtAliŋ*; the second The *Hurukuts* and the *Bəroŋ*. The second party repeat what the first party have sung.

5 *yərin' . . . ɛčume faš manumər* — *ɛčume* can scarcely be dependent on *faš manumər*. There is a grammatical break: 'Going on singing songs' — 'when that is finished they play . . . '.

6 *Bapoɛ Dani* — v. Vocab. s. v. *dani*. For this big drums, kettle drums and pipes are all played. For the preceding singing only the two kinds of drums accompany.

8 *(gəroni.ɛ ka)* — this was a later insertion in the text and I do not know what it means.

Bəroŋ — i. e. *Bəroŋ*.

1 [Figure: Singing and dancing mentioned on p. 303 -- Analyst]

000 *čhərči* (to one's) senses. — *da ine čərči niwal senimi* then, falling into his senses, i.e. coming to himself. 368.1.

(The other version of the Prodigal Son has *hušər dim*. 378.3).

(Perhaps *čər* + *ti*, cp. *a* + *čər* + *a* perturbed. But rather cp. Sh. *čərč* 1/1 meaning "consciousness, senses", only recorded in oblique forms: *čərčər, čərčit, čərčejo*).

1. *čhərda*, *-muts* x stallion. — *čhərda hayuršo* stallions. (Cp. Sh. *čhərda*, stallion).

●534 2. *čhərda*, pl. *-miŋ*, *čərdaŋ*, y a stringed musical instrument, sort of guitar. Formerly used in *Maulai* "*jamait xana*" (places of worship) along with *daf* (tambourines).

Pir Sah Nasir i Xusrau of Kohistan and Lutkoh in Chitral, allowed the use of these instruments in order to attract possible converts by musical entertainments.

000 *čərk i falak* the "Milky Way". (Cp. Kho. *čaur falak*). Prs.

1. *čərx* *-ičaŋ* y wheel, machine. Prs.
2. *čərx* x a kind of black-eyed hawk. Prs.

čhəru tightly-twisted thread.

čəruk v. *čoruk*.

čhas IYB circle, *or* plaque, of gold or silver for Treasury (not confirmed).

čas tas to pull out, pluck out, tear out. — *dan čas timi* he pulled out the stone. *yusan čas timi* he pulled out a clod. 54.4.

čas manas, to come out, disperse. — *tom čas manimi*, the tree came away from its roots. *tamašatsum sis čas manuman*, the people got up and dispersed from the entertainment.

Also used of a tooth. [Cp. Sh. *čhas thorki* to tear out (hair),

95b

1/1 [see corrigenda et addenda, category 116, p. 542 - Analyst]

7:Tobe C,T-3 (1959)1960 AV7 Burusho AV7
Hunza

The dancers follow the music and keep time with it. The onlookers, in many cases, keep rhythm with their feet. The dancing and music go on until most of the spectators and the participants eventually leave. 535

One of their most useful instruments is known as a sitar. It is a wooden stringed instrument very much like our mandolin. Then there is the rebab. It is a much larger stringed instrument and is evidently identical with the Indian's rebab. Then they have their wind instruments, too. The first is the surnai. It is a big clarinet with an unusual, remarkable intensity of sound. Another unusual instrument is the tutek which is but a simple small wooden flute. The third type of wind instrument is the gabi which is a very long transverse flute. Its special use is in plays or music that includes fairies and is used chiefly for the fairies' incantation. Its music is exceedingly sweet sounding and very high pitched. And last but not least are the many kinds of drums. They come in all sizes from tiny ones that can be worn around the neck by a young boy to the big bass boom-boom. 534

Like all oriental forms of music, the Hunzan band seems to capture the true style so well known to the East . . . pleasing, high pitched sounds but with very little variation. After a little while all of the sounds seem the same and appear to be one repetition after another—most monotonous! 533

During the summer there is not much social life in the evenings because the people are tired. They work hard all day. But in the winter there is regular dancing and meetings with friends. 517

I would gather that the people of Hunza don't need sports too badly because life and living in Hunza compels the individual to be active. Thus, he doesn't have to indulge in sports to get exercise. 526

534 644 *The piano in the palace was brought by the Mir's grandfather.* This was stated in one of the books I read about Hunza.

The story from the Mir's own lips is, "The piano was brought to Gilgit via Bandipoor and Burzil Pass from Kashmir for the Political Agent who was British. It was installed in the Political Agent's house in Gilgit in 1895. In 1947 when the partition came, it was presented to me by the last British Political Agent, Colonel R. N. Bacon, along with the Union Jack which is unfurled in Gilgit. The piano was brought to Baltit on [482] the backs of 24 men."

164 *Disease is unknown in Hunza.* Oh, how I wish that were true! It was the fondest wish of my heart and soul when I left for Hunza that I could return and be able to attest the fact that disease is unknown in that country.

From definite assertions made by the doctor who was stationed at Aliabad in Hunza, it is true that such diseases as cancer, diabetes, heart disease and hypertension are absolutely unknown in Hunza. But there are other diseases, perhaps not as crucial but, nevertheless, maladies of a serious nature.

As more of civilization's luxuries become known and used in Hunza, it is assured that many more of the diseases of civilization, as yet unknown in Hunza, will make their way into that country.

165 *No infant mortality*—I am unable to speak for the past, but at the present day infant mortality is known in Hunza. As mentioned elsewhere in this book, statistics are unavailable as no records are kept. But the present doctor in Aliabad forcibly states that infant mortality is a force to be reckoned with in Hunza at the present time.

4: Durand ,G-3 (1888-93) 1900 AV1 Kashmir
Burusho AV 7

three doors are placed in the right angle turn of a very narrow passage which only one man can use at a time, and the doorways are so low that a tall man has to bend almost double to pass through them. The object is to prevent a rush, and to make it impossible for a man to use his weapons as he passes through the last doorway. Similarly the ascent to the flat-topped roof of a man's house is jealously guarded, and he who considers himself in any danger never sleeps twice in the same part of his room, for the skylight gives an enemy a convenient point of vantage from which to shoot.

We found the Thum in a typical square room, with an open skylight, and a sunk hearth in the floor, seated by a balconied window, from which there was an extensive view over his country. His beard was carefully dyed, and it was difficult to guess his age, but he was not an old man; drink and debauchery had reduced him to his present state, and paralysed him from the waist down. We did not stop long, as the visit was merely one of ceremony, and the audience room was full of people, before whom business could not be discussed. Our uniforms were a source of much interest to our hosts, and of considerable discomfort to ourselves. Frock coats and spiked helmets, high boots and spurs, sword and sabretache, are not quite the thing for the grand staircases of the country. Later in the day Uzr Khan paid me a visit, and we had to sit through an interminable dance programme, which, as the orchestra consisted of six pairs of kettle-drums, six large drums beaten at both ends, and three pipes, was simply deafening. The dances were all very much the same—six or eight men

Biddulph G-3 (1873-1878) 1880 AUI Afghanistan AUI
4 AV3 Dard AV3
Burusho AV7

D 535 B 535 Indian nautch. In Hunza a very spirited sword-dance is performed. Sometimes two or three dancers enter the circle together, one acting as leader to the others. At weddings ten or twelve join in, each holding sword or battle-axe in hand. The public dancing of women, mixed with men, is now only practised in Hunza. In Bushkar dances of women take place on feast days, but men are not allowed to be present. In Chitral and Yassin the Ashimadek class affect to despise dancing, and seldom join in it, but the rulers of those countries keep dancing-boys for their amusement. In Yassin, on one occasion, I witnessed some of their performances by torch-light, which made a very picturesque scene.

D 534 B 534 D 533 B 533 The music consists of a double-headed drum beaten with sticks, two or three pairs of small metal kettle-drums, and two or three clarionets made of apricot wood. Special airs are reserved for the ruler and different officials. The musicians are Doms, and every man of any consideration has his own band, which attends him whenever he moves. Every village also has its band. The singing is of a less pleasing nature, but it is interesting, as being one of the methods by which old historical traditions are preserved. In Gilgit singing by individuals is not common, the usual practice being to form large chorus parties, which chaunt the deeds of former kings. Generally the singers form into two parties, each of ten or a dozen, and sing alternate verses. The end of the verse is emphasized by a simultaneous step or bound forward, or sideways, which causes jostling and somewhat mars the effect.

Considerable difference exists in the nature of the songs of the different countries. In Gilgit, Hunza, and Nager, the songs are, with few exceptions, of a warlike nature, and celebrate the achievements of different princes. In Hunza and Nager, where the language spoken is Boorishki, the songs are in Shina, as the native language does not readily lend itself to poetry. Shina songs are harsh, and the words